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There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

Dr. Hans Richter will produce Brahms' Song of Destiny and Beethoven's Choral Symphony in London the coming June.

The London Philharmonic Society has now reached its eighty-sixth season. It possesses a guarantee fund of \$14,000, but its prosperity has been so great that this has never been touched.

There are five names pre-eminent among the hundreds of those who have written comic operas, and each of them is distinguished by some marked characteristic. Thus Offenbach is unapproachable in the matter of fitting his music to the sense of the words, and Lecocq and Suppe are without rivals in their own peculiar fields; but Johann Strauss and Sir Arthur Sullivan are easily the most popular, more on account of the irresistible swing of their music than anything else. In the inevitable comparison between these two, it must appear that Sullivan is the gainer if one considers the question of rhythm. Throughout the best of Strauss' works waltzes and polkas of unimpeachable worth abound; but where can one find anything to equal the half dozen songs in the "Mikado" or the "Gondoliers," whose fascinating movement in itself would insure their success?

Alexander Siloti took his departure for Europe. He was well pleased with his visit to the United States, and will return next year.

In Prague, the opera director inaugurated the custom of commencing performances of Wagner's dramas at 4 o'clock in the afternoon.

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SEMBRICH ON THE STUDY OF SINGING.

Mme. Sembrich, the great modern exponent of the Italian school of singing, in an interview by the *New York Sun*, on the question of the study of vocal art, gave advice to young women who are ambitious to become singers, and we extract the following from the account:

"Let a girl who wants to learn to sing first make herself a good musician. Let her learn some musical instrument thoroughly. All women cannot take up the violin, although for singers that is the best instrument. The girl who begins to study singing by acquiring a complete musical education will have made the best preparation possible.

"Then comes the difficult question of selecting the teacher who can do the most important thing correctly—that is, place the voice. Once that is done, as much depends on the pupil as on the teacher. The teacher can do a great deal, but not everything. It is when the pupil has begun to learn singing that her talents as a musician will come to her assistance most. If she is a good pianist, or a good violinist, her work of preparation will not only be easier, but all her practice will be more effective. As for the role she learns, this is the advice that I always give—learn the old repertoire.

"It is such music as 'La Sonnambula,' 'Lucia,' 'Linda di Chamounix,' and 'Il Barbiere,' that trains one to sing well. Learn that thoroughly, and let the modern composers alone for awhile. If there was anything needed to prove the truth of my theory, one would only have to look at Patti. She is over fifty now, and yet she sings remarkably, and she has her voice left still. Of what other woman can the same be said? Look, too, at Lilli Lehmann, who began her career as a singer of Italian music, and is to-day another great example of what that training will do. It was not until she had learned thoroughly the Italian repertoire that she began to sing Wagner. She and Patti are two of the last great singers. No young ones are coming up to take their places, and the reason is that the old music, which trained the voices best, is no longer taught to-day. Even in Italy, it is not taught to singers. They immediately begin to sing Leoncavallo, or Mascagni, which is just as bad for their undeveloped voices as Wagner's music.

"After a girl has learned to sing, the next important thing for her to learn is, what she should sing. Certain voices, as so many singers seem to forget, are suited only to certain kinds of music. One may have a voice that would last for a long time in singing the music suited to it; but if it is used in singing Wagner, or the dramatic music of the younger composers, it cannot endure. There is only a certain quantity of it, and if it is used up in two or three years by singing music to which it is not suited, only one thing can happen. Singers often forget that with a voice suited only to certain kinds of music, it is impossible to succeed in entirely different fields. That is a thing the singer must learn for herself."

Mme. Sembrich practices now for one hour every day, but not continuously. Fifteen minutes is the longest stretch that she attempts. In dieting for the sake of her voice, she avoids only sour things. In order not to get stout, she eats no sweets and very little flour; but her abstinence in this respect is for her figure and not for her voice.

The great evil and vitiating influence in musical life and progress in professional standing is the great emphasis placed upon the *personal* and *individual* element, the temptations to egotism, self-display, vanity, self-conceit and arrogance. Young women too often study music, says an exchange, not for the sake of the music, although to their teacher and friends they are "passionately fond of music," and they would not admit that there was any other motive for their study, but really for the sake of the opportunity it will afford them to attract attention in their direction. To sing and play at musicales, teas and affairs, to gain compliments and win a little flattery, is the chief end and aim of not a few. Could the pleasure and inspiration of playing concerted music with others be better and more widely appreciated, the time and money now in many cases wasted, and the dissipation of what passes for mental effort, might be happily avoided. Of course, by concerted music I do not mean simply piano duets or eight-hand pieces, but music for violin and piano, cello and piano trios for violin, cello and piano, quartettes, etc., etc. To listen to something else besides one's own playing, as a necessity for the completion of the musical effort, brings a new element of pleasure and inspiration.

Every person has a lead with which he attempts to measure the depths of art. The string of some is long, that of others is very short; yet each thinks he has reached the bottom, while in reality art is as a bottomless deep that none have as yet fully explored, and probably none ever will. Art is endless.—*Schopenhauer*.

DEATH OF ANTON SEIDL.

It was a fearful shock to the musical and social world, says *Musical Age*, to read in the morning papers of March 29th that on the previous night Anton Seidl, the famed musical conductor, had died. He had apparently been so full of health and vitality, so much in evidence before the public, had accomplished so much of late and was slated to accomplish so much more in the future, that the idea of his taking-off could never occur to any one. Anton Seidl was the last person with whom the idea of death could be associated.

On the afternoon of Monday, the 28th of March, Mr. Seidl partook of lunch at his home in E. Sixty-second street, then walked down Broadway, stopping at various points and meeting various friends, among them Nahan Franko, who congratulated him on his healthful appearance. The two gentlemen went to a restaurant and partook of coffee. Then Mr. Seidl was taken ill, and crossed over to the house of his manager, Mr. Bernstein, in E. Nineteenth street. A physician was summoned, but, despite every care and attention, Mr. Seidl grew weaker and weaker, and yielded up his breath at about 10 o'clock that night.

In the meantime, at Mr. Seidl's house in Sixty-second street, was gathered a small party of friends who had come to dine with the host and his family, Pugno and other artists being among them. As Mr. Seidl did not return at the expected time, his wife, thinking that he was temporarily delayed, insisted that his guests should proceed with their meal, and, a message coming for her from Mr. Bernstein, she left them, little imagining the urgency of the call, and expecting to return in a short time; but as her absence became protracted, they, too, went to Bernstein's, only to learn there the sad truth.

In the hurried accounts that come to us of the death of Mr. Seidl, the cause is attributed to ptomaine poisoning. At his lunch, the late director partook of shad roe, and it is believed that there was poisonous matter in this food. Later details may modify this statement. At the Bernstein house the usual remedies for indigestion were applied before a physician was sent for. Short as his illness was, a number of people had collected in front of Mr. Bernstein's house, anxious to gain the latest intelligence.

For a dozen years, Anton Seidl had been one of the most potent factors in the musical affairs of this metropolis, and yesterday he was the leading figure in musical ranks. No one was better known to the public; and his artistic personality was always recognized with applause when he appeared in the concert room or opera house.

Anton Seidl was about 48 years of age. He was born in Budapest, Hungary, of German parents, and was a child prodigy, playing in public when only in his sixth year. He was a choir boy, and played the organ in a college church. In his twentieth year, he went to Leipzig and directed his studies especially with the conductor's baton in view. Returning to Budapest, he studied Wagnerian works with Hans Richter, and by him was recommended to the attention of Wagner himself. He went to Bayreuth and spent several years there as secretary to the great composer, residing with his family and enjoying the closest intercourse with the master.

We next find Seidl in Berlin, London and Bremen, doing good work and gaining reputation as a conductor. In 1885, he was invited by the directors of our Metropolitan Opera House to fill the chair of conductor, vacated by the death of Dr. Leopold Damrosch. In this position his fame became world-wide. He conducted German opera for seven seasons, bringing forward several composers, but always faithful to Wagner as the head and front of all. His interpretations of Wagner's music dramas have never been questioned. He imbibed his knowledge of them from the great composer himself, and he was in thorough sympathy with their essence and spirit. He was a very apostle of the Wagnerian cult, and never seemed to be more at home—more thoroughly in his element—than when conducting an extract from "Parsifal" or "Tristan."

Mr. Seidl's work at the Metropolitan promptly attracted attention, and led to his association with various musical societies, the most prominent being the New York Philharmonic Society, of which he had been conductor since 1891, filling the position with thorough acceptability. In this capacity he introduced many new composers to American audiences, though Wagner always formed the background of his programs. He was faithful to the great Beethoven symphonies, and probably all of the "immortal nine" have been heard under his baton. New writers, like Richard Strauss, Tchaikowski, and certain Russian composers, owe largely to his influence their acceptance by the American public. He had with his Metropolitan orchestra directed popular concerts at Brighton Beach, was the admired head of the Seidl Society in Brooklyn, and had conducted innumerable local concerts of a high order. German opera found in him its representa-

tive leader. Recently he was offered the position of conductor of the Royal Opera House in Berlin, and for a time it was feared he would leave New York, but he finally decided to remain here.

Anton Seidl married in 1885 Mlle. Krauss, a young German prima donna of decided merit. His home in East Sixty-second street was an artistic abode, decorated with portraits and souvenirs of great musicians.

The vast influence of Seidl on the musical taste and progress of this country makes his sudden and lamented death an affair of almost national importance; and the world of music abroad, to which he was also widely known, will join with us in the keenest regret at his untimely taking-off.

MUSIC IN THE HOME.

The influence of home in the training of a child is important, not only to the latter's proper musical development, but also to the growth of art-culture and refinement in the community. This point is specially emphasized in an article in the *Musician*, which says:

"Few think of the immense good that might be conferred upon children by making music a constant element in their environment, keeping them in an atmosphere of beautiful sounds, bringing to their attention tone forms suited to their comprehension, and thus gradually awakening the senses to an appreciation of the beauties of music. If devoted to this purpose, an amount of time far less than what would be needed in preparation for an evening musicale, might make all the difference between a musical and an unmusical man or woman. 'Little technical skill is needed for work along these lines, for music that shall appeal to the childish understanding must consist of simple melody and natural harmony. True love of music, however, is necessary, as well as a recognition of its educational value.

"When parents have had absolutely no musical advantages, direct educational measures are not to be expected. Yet, even in this case, the parents' influence is of great importance in giving full effect to the efforts of a teacher. It is not enough to see that the pupil puts in his full time at the piano. The number of hours spent in practice is of less consequence than the kind of thinking done. The study of music comprises a number of different elements. Those that first attract the pupil's interest are not likely to be the most important. Parents should keep in mind the high purpose of the study and guard the children from being led astray by mere ear-tickling and love of display. Pupils ought to be encouraged to tell what they learn, lesson by lesson. Good teachers no longer make the drudgery of finger-exercises the chief item of study. Most of the material used is pleasing to the ear, and there are many interesting things to be learned about the way in which the pieces are constructed. Ear-training, harmony, and analysis of form, the most musical elements of music, are receiving an ever-increasing share of attention. If the parents take an interest in these matters, and lead the children to think, in the intervals between lessons, of what the teacher has said about intervals, chords and keys, motives and phrases, it will wonderfully assist progress toward ideal musical culture.

"The best feature of the whole matter is, that the pupil is not the only one who profits by such attention. Under modern methods of instruction, the parents are likely to gain in direct proportion to their interest in the children's work. The writer knows a family where the mother, simply because she was interested in the child's advancement, kept herself informed of every step of her daughter's progress. As a result, the mother is an intelligent listener, to whom it is a pleasure to play, in spite of the fact that her actual instruction and her opportunities of hearing fine concerts have been very limited. What she has done, every mother might do, and more. For in this case there was no especial consultation with teachers. Hearty and active co-operation would result in greater good to all concerned. The conscientious teacher has as vital an interest in the matter as anybody, for he most keenly realizes the hindrance to his work caused by indifference in the home, and the gain that would come from some such plan of co-operation.

"Only through family study will any substantial growth in the popular appreciation of music become possible in this country. A community in which the idea should be thoroughly carried out, in the absence of any subsidized opera or symphony orchestra, would, in ten years, equal any musical centre of Germany in true musical intelligence."

A symphony (MS.) by Michael Haydn, elder brother of "the father of symphony," was produced recently in Vienna, and pronounced by connoisseurs to be a valuable acquisition to symphonic literature. As Anton Rubinstein overshadowed his brother Nicolas, so did the great Haydn obscure his brother Michael.

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THOMAS M. HYLAND, . . . EDITOR.

APRIL, 1898.

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KUNKEL AND CONRATH AT HOLLAND BUILDING HALL.

A Grand Recital for two pianos was given by Messrs. Charles Kunkel and Louis Conrath at Holland Building Hall on the 30th ult. The new and cozy hall was filled with a most critical and appreciative audience, who heard with enthusiasm the great programme offered them. It suffices to say that Messrs. Kunkel and Conrath outdid themselves, repeating their former triumphs and emphasizing the fact that they stand unrivalled in their chosen field. The following programme was rendered:

1. (a) Fantasia and Fugue in G Minor, Bach; (b) Sarabande and Variations, Conrath; suite in form of a series of characteristic pieces, (1) Tema, (2) Dialogo, (3) Momento Gioioso, (4) Scherzino, (5) Romanzo, (6) Intermezzo, (7) Alla Rococo, (8) Marcia Funebre, (9) Finale Marcia Trionfale. 2. (a) Mid-Summer Night's Dream Music, Mendelssohn; (1) Nocturne, (2) Dance of the Fairies, (3) Wedding March; (b) Andante—"Celestial Harmonies," Himmel; (c) Easter Chimes, Godard; (d) Scherzo—Dance of the Elves, Thome; (e) Faust—Gounod, Grand Morceau de Concert, Kunkel. 3. (a) Tannhaeuser March—"Entering of the Guests of Wartburg," Wagner; (b) Prælude (Prelude) Harfenklänge, Haberbier; (c) Gavotte—"Queen of the Ball," Pirani; (d) 2nd Rhapsodie Hongroise, Liszt.

CHOPIN.

Frederic Francois Chopin was born March 1st, 1809 (1810 was incorrectly inscribed on his tombstone), at Zela Zowa Wola, a village six miles from Warsaw, Poland. He died at Paris, October 17th, 1849. His father, Nicolas Chopin, a Frenchman, and native of Naney, came to Warsaw as a private tutor; was made Professor at the new Lyceum there, and kept a private school of his own. His mother was Justine Kryzanowska, of a pure Polish family. From her, Chopin seems to have inherited his peculiar sensitiveness and Slavonic temperament. When barely nine he played a Concerto by Gyrowetz, and improvised in public. His masters were Zwiny, a native of Bohemia, and Joseph Elsner, a German, the Director of the School of Music at Warsaw, a composer of much mediocre church music, and a devoted student of Bach (or of as much as was then known of Bach). At the age of 19, says *Musical News*, he was a virtuoso, equal, if not superior, to all contemporaries, excepting Liszt; and he then visited Vienna, Munich, and Paris, giving concerts, ostensibly on his way to England. But

he settled in Paris, and rarely stirred from there. Before this he had written two concertos for piano and orchestra, which he played at these concerts. These are highly interesting as far as the treatment of the solo part goes, but the orchestration is poor. He owed his musical education to the kindness of Prince Antoine Radziwill. A great deal has been written about Chopin's delicate health, and especially by Liszt; but Karaskowski says that these accounts are very much exaggerated. Undeniably Chopin had a delicate constitution, but he was healthy. His chest troubles only commenced in the last 10 years of his life, when bronchitis and consumption developed rapidly, under the influence of the late hours and excitement of Parisian life. Shortly after his arrival in Paris, in 1832, a new school of literature and music was formed, around which controversy raged high. Chopin threw in his lot with the Romantic School, of which the most daring representative was Berlioz. He did not admit of any compromises with those who in his opinion did not represent progress. Chopin was a man who, to the last, kept up his family affections. He was very fond of his sister Louise, who frequently came from Warsaw to Paris to see him, and she spent the last three months of his life with him. He had a peculiarity of objecting to write to any but members of his own family. His handwriting was hardly ever seen, even by his greatest friends, and he has been known to traverse Paris from one end to the other, to decline an invitation, rather than write. Schumann, in a review, called Chopin "the boldest and proudest spirit of the times." Dannreuther says: "Chopin was a legitimately trained musician of exceptional attainments, a pianist of the first order, and a writer for the piano-forte pre-eminent beyond comparison, a great master of style, a fascinating melodist, as well as a most original manipulator of puissant and refined rhythm and harmony." Liszt says, "Chopin must be ranked among the first musicians individualizing in themselves the poetic sense of an entire nation." The list of his works extends only to Op. 74. As he wrote almost entirely in forms of a rhythmic and melodic type, such as Mazurka, Polonaise, Valse, Bolero, Tarentelle, etc., he virtually set himself the task of saying the same sort of thing, yet he never repeats himself, and he seems truly inexhaustible. He was a great inventor, not only in his treatment of the piano as an instrument, but in his compositions. He spoke of new things, and found new ways of expressing them. Liszt says, "In Chopin's works we meet with beauties of a high order, expressions entirely new, and an original harmonic basis." His best works abound in combinations which may be said to form an epoch in the handling of musical style. To Chopin we owe the extension of chords struck together, or "en batterie;" the chromatic sinuosities of which his pages offer such striking examples, and the little groups of superadded notes. This species of adornment had hitherto been modelled only upon the Fioriture (ornaments) of the old school of Italian song; the embellishment of the voice had been servilely copied by the piano, although become stereotyped and monotonous. He imparted to them the charm of novelty, surprise, and variety, unsuited to the vocalist, but in perfect keeping with the character of the instrument. His Nocturnes, Ballades, Impromptus, Scherzos, are full of refinements of harmony never heard before, bold and of startling originality. His Concertos and Sonatas are beautiful indeed, but in them is more effect than inspiration. His beauties were only manifested fully in entire freedom. He was an original being, whose graces were only fully displayed when they had cut themselves adrift from all bondages. One of his best efforts in writing in classical form is in the Adagio of the second Concerto, for which he evinced a decided preference, and which he liked constantly to repeat. The principal phrase is of an admirable breadth. It alternates with a recitative, which assumes a minor key. Liszt says, "The whole of this piece is of a perfection almost ideal; its expression now radiant with light, now full of tender pathos."

MAJOR AND MINOR.

Musical circles have sustained an irreparable loss in the death of Mrs. Chester L. Moder, who died on the 18th ult., at Citronelle, Ala. Mrs. Moder was beloved by a host of friends who mourn her untimely death and extend their sympathy to the bereaved husband and relatives. The funeral took place from the late residence, 4160 Washington Boulevard.

A song recital will be given on the evening of April 22, at the Fourteenth Street Theater, by Mme. Emma Juch and Mr. Ffrangcon-Davies, under the auspices of the St. Louis Training School for Nurses Association. The programme will consist of groups of songs by Mme. Juch, cantillations by Mr. Ffrangcon-Davies, and a duet from "The Flying Dutchman."

Leonecavello will have charge of the great jubilee concert in honor of Francis Joseph at Vienna, August 18. He will also compose the jubilee hymn.

Johann Strauss wants to write the music for a spectacular ballet, and needs therefor a textbook. He offers a prize of 4,000 crowns for the best book sent him before May 1, 1898. The judges are to be Dumba, Hanslick, Mahler, Lothar, and Strauss himself. Few will envy them.

The father of Felix Mendelssohn was wont to remark: "When I was a young man, I was distinguished as the son of the great Mendelssohn (Rabbi Mendelssohn, author of New Phædon); now that I am an old man, I am distinguished as the father of the great Mendelssohn (composer of St. Paul and Elijah)."

What a lot of truth there is in this aphorism of Bubinstein's! It will pay to read it several times. "Talent, genius even, without application will not go far. Without talent, but gifted with application, it is quite the contrary. Thus it is that genius slowly fades away, while the worker, in time, makes his worth known."

An important international orchestral competition is to be held at Turin in July next, in which France, Germany, Austria-Hungary, and Belgium are to be strongly represented, and in which a hundred Italian bands will also take part. Verdi has consented to preside over the jury, among the members of which are Boito, Leonecavello, Mascagni, Massenet, and Saint-Saens.

Edouard Grieg, the Norwegian pianist, will direct a musical festival soon to be held in Bergen, Norway. The orchestra and chorus will number five hundred, and only Norwegian composition will be heard. The festival will open June 27th and close July 3rd.

Great masters of art ought not to force scholars for they can exercise on them but a very indirect influence. Without doubt it is a profit to the latter to hear a master execute a musical work in his own style, but they will never be able to assimilate his individuality. As for the rest, they can learn it just as well from lesser professors. This, assuredly, does not prevent there being scholars who try, as much as they can, to copy their master, but who succeed only in coughing and spitting like him.—Rubinstein.

Ebenezer Prout, the well-known English theorist and editor, recently said that Bach, like Shakspeare and the Bible, is inexhaustible. He went on to say that every three weeks he played through the whole of the forty-eight preludes and fugues, discovering new beauties each time that he had missed before. Bach is certainly the musician's musician. Once that certain peculiarities of construction, so different from the modern romantic and dramatic school, are understood, the player delights in delving in the polyphonic mysteries of the great master, and rejoices in the rich treasures of harmonic beauty hidden there from the casual student.

The Perry School of Oratory, under the direction of Edward P. Perry, gave an entertainment on the 28th ult., at its hall in the Y. M. C. A. building, cor. Grand and Franklin aves. The work of the students was in every way worthy of the artistic teaching imparted by Mr. Perry, and drew out the admiration of all present.

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with the sole view of delighting and pleasing their senses, but rather for appeasing the troubles of their souls and the sensations of discomfort which imperfect bodies must necessarily undergo.—*Plato*.

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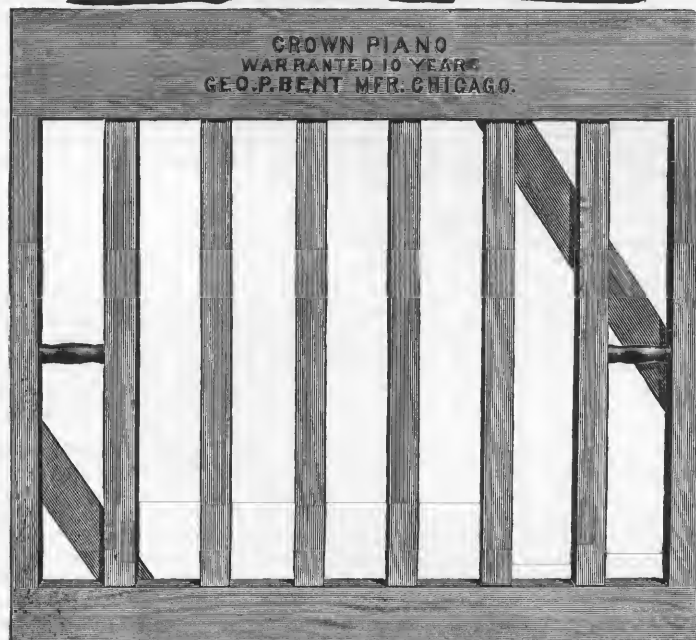
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THE PALMS.



Triumphal Entry of Jesus into Jerusalem.

CHARLES KUNKEL

\$1.00

St. Louis: KUNKEL BROTHERS, Publishers.

Triumphal Entry of Jesus into Jerusalem.



J. Faure, the celebrated French composer, in his song "The Palms," of which this piece is a transcription has caught the true spirit of the people who hailed the triumphal entry of Jesus into Jerusalem, strewing palms before his way and lifting their hearts and voices in Hosannas that resounded far and near. He had in mind the scene of which the following is a description:

"On the following day, Jesus left Bethlehem and went to Jerusalem. When He had come to Bethphage, near the Mount of Olives, He sent two of His disciples saying, 'Go ye into the village that is over against you, and immediately you shall find an ass tied, and a colt with her. Loose them, and bring them to Me. And if any man shall say anything to you, say ye that the Lord hath need of them.'

So the disciples went and found the colt standing, as Jesus had said. They, therefore, brought the colt to Jesus, and laying their garments upon it, they made Jesus sit thereon. Now many wished to see Jesus, because He had raised Lazarus from the dead. When, therefore, Jesus was near to the city, His disciples and a great multitude spread their garments in the way; while some cut down branches from the palm trees and strewed them along the road. And a vast multitude went before and followed after crying: 'Hosanna to the Son of David! Blessed is He that cometh in the name of the Lord! Hosanna in the highest!'

There were also in the crowd some Pharisees, who being filled with envy and hatred, never lost sight of Jesus. Seeing the honors that were now paid to Him, they indignantly asked: 'Hearest Thou what these say?' Jesus replied: 'If these should hold their peace, the stone walls will cry out.' The nearer He came to the city, the greater the crowd became, and the more the enthusiasm of the people increased.

Then was fulfilled the prophecy of Zachary, that Jerusalem should be visited by her King as a Saviour, that He should be poor, and riding on an ass."

The Palms.

5

LES RAMEAUX.

J. Faure.

Sing nations, sing in loud accord,
Lift hearts and voices with our own resounding,
Hosanna! Praise to the Lord!
Blessed our Saviour, in love abounding!

CHARLES KUNKEL.

Allegretto. ♩. 80. joyful.

cresc.

sing. cantabile.

cresc.

V

cresc.

1723. 9

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Andante maestoso. ♩ 72. (with majesty.)

The musical score consists of six systems of staves. The first system begins with a forte (*f*) dynamic and includes the instruction *marcato il basso (the bass well marked)*. It features complex fingerings and trills. The second system includes *rit.* (ritardando) and *a tempo.* markings, with a *cantabile.* section in the right hand. The third system includes *cresc.* (crescendo) and *a tempo.* markings. The fourth system includes *cresc.* and *rit.* markings. The fifth system includes *ben marcato il canto (the melody well marked.)* and *a tempo.* markings. The sixth system continues the melodic and harmonic development. Pedal points are indicated by asterisks and the word *Pedal.* throughout the piece.

♩ signifies Pedal.

cresc. *rit.* *molto rit.* *a tempo.* *rit.*

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

L'istesso tempo. ♩. 72.

marcato la melodia (the melody well marked.)

p

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

rit.

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

a tempo.

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

cresc. *rit.*

* *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.* * *Ad.*

a tempo.

pp

* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

rit.

a tempo.

* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

dim. *rit.* *dim.* *rit.* *a tempo.* *mf*

* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *ped.*

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and triplets. The key signature has two flats. The first measure has a finger number '1' in the bass staff. The second measure has a finger number '1' in the bass staff and a '3' in the treble staff. The third measure has a finger number '3' in the bass staff. The fourth measure has a finger number '1' in the bass staff and a '3' in the treble staff. There are asterisks and 'Ped.' markings below the staves.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and triplets. The word "cantabile." is written above the treble staff. The first measure has a finger number '1' in the bass staff. The second measure has a finger number '3' in the bass staff. The third measure has a finger number '4' in the bass staff. The fourth measure has a finger number '3' in the bass staff. There are asterisks and 'Ped.' markings below the staves.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and triplets. The first measure has a finger number '3' in the bass staff. The second measure has a finger number '2' in the bass staff. The third measure has a finger number '1' in the bass staff. The fourth measure has a finger number '3' in the bass staff. There are asterisks and 'Ped.' markings below the staves.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and triplets. The word "p" is written above the treble staff, and "ff" is written above the bass staff. The first measure has a finger number '5' in the bass staff. The second measure has a finger number '2' in the bass staff. The third measure has a finger number '4' in the bass staff. The fourth measure has a finger number '3' in the bass staff. There are asterisks and 'Ped.' markings below the staves.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and triplets. The word "p" is written above the treble staff, and "pp" is written above the bass staff. The first measure has a finger number '3' in the bass staff. The second measure has a finger number '3' in the bass staff. The third measure has a finger number '3' in the bass staff. The fourth measure has a finger number '3' in the bass staff. There are asterisks and 'Ped.' markings below the staves.

Maestoso.

f marcato il basso (the bass well marked.)

rit. *a tempo.* *rit.* *a tempo.* *leggero.* (with lightness.)

cresc. *dim.* *p*

1723-9

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 4/4. The piece includes various musical notations such as triplets, sixteenth notes, and slurs. Dynamics include *rit.* (ritardando), *a tempo.*, *f* (forte), *cresc.* (crescendo), *with sonority, largamento.*, *rit.*, *animated, animato.*, *ff* (fortissimo), and *cresc.*. Performance instructions include *with sonority, largamento.* and *animated, animato.*. The page is numbered 1723-9 at the bottom center.

MALAGA.

3

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

BOLERO.

Moritz Moszkowski. Op. 12. No. 5

Con spirito. 108.

Primo.

4 *p* grazioso. Ped. *

pp scherzando. Ped. *

f Ped. * *r.h.* *ffz* 3 Ped. *

p grazioso. Ped. * *pp* scherzando. Ped. *

rinforzando. Ped. *

Ped. *

Secondo.

f *sempre marcato.*

pp *cres.*

f marcato. *pp* *cres.*

a tempo. *ff con fuoco.* *assai rit. un poco.*

mf *f*

24 1405-6

Secondo.

sempre *ff*

p

mp

f

cres.

ff

26

1405-6

7

1405-6

MY REGIMENT.

MARCH.

Otto Anschütz.

Tempo di Marcia ♩ - 132.

Giacoso.

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The first system begins with a forte (f) dynamic and a tempo marking of 132 beats per minute. It includes a 'Giacoso' (playful) instruction. The score features various musical notations such as slurs, accents, and fingerings. Pedal points are marked with 'Ped.' and an asterisk. The piece includes a repeat section with first and second endings. The final system concludes with a forte (f) dynamic and a final pedal mark.

1200 - 3

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TRIO.

cantabile

f *p*

Ped. *

f

Ped. *

1. 2. *Giacoso.*

mf

Ped. *

Ped. *

Ped. *

cres. *f*

1. 2.

Ped. *

1200 - 3

5

f

p

Ped. *

Ped. *

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes a pedal (Ped.) instruction. The melody is in the treble clef, and the bass line is in the bass clef. The piece features a variety of musical notations, including eighth and sixteenth notes, rests, and a final cadence. The score is marked with a "Ped." instruction and a star symbol at the end.

The musical score is for a piano introduction and a waltz section. It begins with a piano introduction in 3/4 time, key of D major. The introduction consists of 16 measures, with fingerings and pedaling indicated. The waltz section follows, marked with a first ending and a second ending. The first ending leads to the second ending, which concludes the piece. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The piano part begins with a forte (f) dynamic and features a triplet of eighth notes in the first measure. The voice part enters in the second measure with a melody that includes a triplet of eighth notes. The score is divided into two systems, with a repeat sign at the beginning of the second system. The piano part includes various fingerings and a crescendo leading to a piano (p) dynamic. The voice part includes a triplet of eighth notes and a final measure with a triplet of eighth notes.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The melody is in G major (one sharp) and 2/4 time. It consists of 16 measures. The piano accompaniment is in the same key and time, featuring a simple harmonic pattern. The score includes fingerings (1-5) and dynamics (f) for both parts.

1200 - 3

Ped.

60 ETUDES MELODIEUSES.

5

Notes marked with an arrow must be struck from the wrist.

A. Loeschhorn, Op. 84.

Moderato. ♩ - 100 - ♩ - 132.

1.

Exercise 1, measures 1-4. Treble staff: 1 3 5 3 2 4 3 2 1 3 5 3 2 3 1 2 1 3 2 1 2 3 1. Bass staff: 5 3 2 1 5 3 1 3 2 1 3 4 1 5 3 2 1 3 1 2 1 3.

2.

Exercise 2, measures 1-4. Treble staff: 3 2 4 3 2 5 3 1 3 2 4 3 2 1 2 5 5 4 5 3 5 1 3 5 3 2 3 1. Bass staff: 5 3 2 4 1 2 3 1 3 5 2 4 1 3 2 1 3 1 4 1 5 3 5 3 1 2 1 3.

3.

Exercise 3, measures 1-4. Treble staff: 2 3 4 3 2 5 3 1 2 3 4 2 1 2 3 4 3 2 5 3 1 2 1. Bass staff: 5 3 2 3 4 2 1 2 3 1 5 3 2 3 4 3 5 4 2 1 2 3 1 5 3 2 1 3.

4.

Exercise 4, measures 1-4. Treble staff: 3 4 5 3 2 1 2 1 2 3 4 1 2 3 4 5 3 2 1 2 3 4 2 1 2 3 1 5. Bass staff: 5 3 2 3 4 2 1 2 3 1 5 1 5 3 2 3 4 2 1 2 3 1 2 3 1 5.

5.

Exercise 5, measures 1-4. Treble staff: 2 4 3 2 1 2 3 4 1 3 2 1 5 4 3 2 1 3 1 2 5 4 1 2. Bass staff: 5 1 3 4 5 5 4 3 5 4 3 5 4 5 2 1 3 1 4 1 5 1 5 3 1 2.

Exercise 6, measures 1-4. Treble staff: 2 4 3 2 1 2 3 4 1 3 2 1 5 4 3 2 1 3 1 2 5 4 1 2. Bass staff: 5 1 3 4 5 5 4 3 5 4 3 5 4 5 2 1 3 1 4 1 5 1 5 3 1 2.

6

♩ - 100 - ♩ - 132.

6.

6.

Allegretto. ♩ - 100 - ♩ - 132.

7.

7.

mf

p

mf

972-11

Vivo. ♩ - 112 - ♩ - 80.

8. *mf*

Fine. *f* *p*

f *p*

Repeat from beginning to *Fine.*

Allegro. ♩ - 72 - ♩ - 88.

9. *p* *mf*

p *mf* *p*

Allegretto con moto. ♩ - 100 - ♩ - 120.

10. *mf* *p*

mf

972 - 11

Allegro moderato. ♩-120-♩-144.

11.

Musical score for piano exercise 11, marked *Allegro moderato* with a tempo range of 120-144 beats per minute. The score is written for piano (p) and features a 3/4 time signature. It consists of four systems of music, each with a treble and bass staff. The first system is marked *mf* and includes fingerings (1-5) and slurs. The second system is marked *mf* and includes dynamic markings *f* and *p*. The third system is marked *f* and includes dynamic markings *p* and *f*. The fourth system is marked *mf* and includes dynamic markings *f* and *p*. The score includes various musical notations such as slurs, ties, and fingerings.

Allegro. ♩-120-♩-144.

12.

Musical score for piano exercise 12, marked *Allegro* with a tempo range of 120-144 beats per minute. The score is written for piano (p) and features a 3/4 time signature. It consists of three systems of music, each with a treble and bass staff. The first system is marked *mf* and includes fingerings (1-5) and slurs. The second system is marked *mf* and includes dynamic markings *f* and *p*. The third system is marked *mf* and includes dynamic markings *f* and *p*. The score includes various musical notations such as slurs, ties, and fingerings.

Moderato. ♩ - 72 - ♩ - 100.

13.

Exercise 13 is a piece in 2/4 time, marked Moderato with a tempo range of 72-100 beats per minute. It consists of a piano (p) part and a violin part. The piano part features a steady eighth-note accompaniment in the left hand and a more complex melody in the right hand, including triplets and sixteenth-note runs. The violin part is highly technical, featuring rapid sixteenth-note passages, triplets, and various fingerings (1-5) indicated above the notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The exercise concludes with a final flourish in the violin part.

Moderato. ♩ - 100 - ♩ - 132.

14.

Exercise 14 is a piece in 2/4 time, marked Moderato with a tempo range of 100-132 beats per minute. It consists of a piano (p) part and a violin part. The piano part has a simple harmonic accompaniment with quarter and eighth notes. The violin part features a melody of quarter and eighth notes. Dynamics include *f* (forte). The exercise concludes with a final chord in the piano part.

Moderato. ♩ - 100 - ♩ - 132.

15.

Exercise 15 is a piece in 2/4 time, marked Moderato with a tempo range of 100-132 beats per minute. It consists of a piano (p) part and a violin part. The piano part has a simple harmonic accompaniment with quarter and eighth notes. The violin part features a melody of quarter and eighth notes. Dynamics include *mf* (mezzo-forte). The exercise concludes with a final chord in the piano part.

Fine.

Exercise 15 continues with a piano (p) part and a violin part. The piano part has a simple harmonic accompaniment with quarter and eighth notes. The violin part features a melody of quarter and eighth notes. Dynamics include *f* (forte), *p* (piano), and *cres.* (crescendo). The exercise concludes with a final chord in the piano part.

10

Allegro ma non troppo. ♩ - 120 - ♩ - 152.

16. *mf*

1. 2. *cres.*

f *mf*

Allegro moderato. ♩ - 100 - ♩ - 160.

17. *mf*

1. 2.

Allegretto grazioso. ♩ - 76 - ♩ - 92.

18. *mf*

cres. *mf*

f *f* *f*

Allegro ma non troppo. ♩ - 104 - ♩ - 132.

19. *mf*

f

1. 2.

20. *Andante.* ♩ - 88 - ♩ - 112. 11

21. *Allegro* ♩ - 132 - ♩ - 100

Allegretto. ♩ - 72 - ♩ - 92.

12 *Allegro.* ♩ - 72 - ♩ - 92.

23. *mf*

This system contains measures 12 through 23. The tempo is marked 'Allegro.' with a note value of a quarter note equal to 72 beats. The key signature has one sharp (F#). The time signature is 3/8. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a steady accompaniment with chords and single notes, also including fingerings.

f

This system contains measures 24 through 35. The dynamic changes to forte (*f*). The melodic line in the right hand continues with intricate fingerings and slurs. The left hand accompaniment remains consistent in style, with various chordal textures and single-note passages.

mf

This system contains measures 36 through 47. The dynamic returns to mezzo-forte (*mf*). The musical texture continues with the same instrumental roles and technical demands as the previous systems.

24. *Allegretto.* ♩ - 120 - ♩ - 152.

mf

This system contains measures 48 through 59. The tempo changes to 'Allegretto.' with a note value of a quarter note equal to 120 beats. The key signature remains one sharp. The piece starts at mezzo-forte (*mf*). The right hand has a more active, flowing melody with frequent slurs and fingerings. The left hand accompaniment is simpler, often consisting of single notes or simple chords.

mf *p*

This system contains measures 60 through 71. The dynamic starts at mezzo-forte (*mf*) and then changes to piano (*p*) in the final measures. The melodic line in the right hand shows some variation in articulation and dynamics.

mf *p*

This system contains measures 72 through 83. The dynamic starts at mezzo-forte (*mf*) and changes to piano (*p*) for the final measures. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

First system of the musical score. The right hand (treble clef) features a melody with various ornaments and fingerings (1-5). The left hand (bass clef) provides a steady accompaniment. Dynamics include *mf* and *p*.

Second system of the musical score. Continues the melody and accompaniment from the first system. Dynamics include *p* and *mf*.

25. *Andante cantabile. ♩ - 80 - ♩ - 92.*

Third system of the musical score, marked with a tempo change to *Andante cantabile*. The right hand has a slower, more lyrical melody. The left hand continues with a steady accompaniment. Dynamics include *p*.

Fourth system of the musical score. The right hand features a melody with first and second endings. The left hand continues with a steady accompaniment. Dynamics include *mf*.

Fifth system of the musical score. Continues the melody and accompaniment. Dynamics include *mf*.

Sixth system of the musical score. Continues the melody and accompaniment. Dynamics include *mf*.

14

Tempo di Valse. ♩-120-♩-80.

26.

First system of music for exercise 14, measures 1-4. The piece is in 3/4 time, key of D major. The first staff (treble) features a melodic line with many slurs and fingerings (1-5). The second staff (bass) provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is present.

Second system of music for exercise 14, measures 5-8. Continues the melodic and harmonic development in the treble and bass staves.

Third system of music for exercise 14, measures 9-12. The dynamic marking changes to *f* in the first staff and *p* in the second staff.

Fourth system of music for exercise 14, measures 13-16. The dynamic marking *mf* is present in the first staff.

Ped. ✱

Allegretto vivo. ♩-100-♩-132.

27.

First system of music for exercise 27, measures 1-4. The piece is in 4/4 time, key of D major. The first staff (treble) features a melodic line with many slurs and fingerings. The second staff (bass) features a rhythmic accompaniment with eighth and sixteenth notes. The dynamic marking *p* is present.

Second system of music for exercise 27, measures 5-8. Continues the melodic and rhythmic development. The dynamic marking *f* is present in the first staff.

972-11

First system of musical notation. Treble and bass staves. Treble staff contains a complex melodic line with many slurs and fingerings (1-5). Bass staff contains a supporting line with slurs and fingerings. A *mf* dynamic marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the supporting line. A *p* dynamic marking is present in the bass staff.

Allegro. ♩ - 100 - ♩ - 126.

Third system of musical notation, starting with measure 28. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *f* dynamic marking.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *f* dynamic marking.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *mf* dynamic marking.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *fz* dynamic marking. Bass staff has a *fz* dynamic marking.

Why the Cows came late

3

WARUM DIE KÜH' LANG BLIEB'N AUS

Poem by John Heynton

Music by G. Elmer Jones.

Allegretto ♩ - 92.



3. Lie - bes - wor - te fal - len,
2. Jen - nie, braun - aug' Mädlein,
1. A - bend - roth noch wei - lend

Allegretto.



1. Crim - son sun - set burning
2. Jen - nie brown-eyed maid - en,
3. Lov - ing sounds are fall - ing,

3. Heim - wärts nun es ging; "Speck - le Bess" und "Brin - dle" Lie - fen vor - wärts flink;
2. Ging des Steigs ent - lang, In der Däm - me - rung nach Son - nen - un - ter gang;
1. Auf den Hü - geln dort; Gold ver - zie - rend Wie - sen Und die Bäch' am Ort;



1. O'er the tree-fringed hills; Gold - en are the mead - ows. Ru - by - flashed the rills.
2. Wan - der'd down the lane; That was ere the day - light Had be - gun to wane,
3. Home - ward now, at last, Speck - le, Bess and Brind - le Through the gate have passed.



562 - 3

♩ Ped. * Ped. *

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3. Jen - nie süß er - rö - . thend, Ja - mie ernst und scheu,
 2. Dunk - ler wer - den Schat - ten; Schwalben flat - ternd schrei'n;
 1. Ru - he in dem Land - haus Heim der Land - mann eilt

1. Qui - et in the farm - house, Home the farm - er hies;
 2. Deep - er grow the shad - ows, Cir - cling swal - lows cheep;
 3. Jen - nie sweet - ly blush - ing, Ja - mie grave and shy,

p Ped. * Ped. * Ped. *

3. Nimmt der Mut - ter Ei - mer, Wel - che schweigt da - bei.....
 2. "Ka - ty - dids" er - klin - gen; Bald wird's A - bend sein.....
 1. Doch sein Weib steht wach - end, Sieht wo Jen - nie weilt.....

1. But his wife is watch - ing, Shad - ing anx - ious eyes.....
 2. Ka - ty - dids are call - ing; Mists o'er mead - ows creep.....
 3. Takes the pails from moth - er, Who stands si - lent by.....

mf Ped. * Ped. * Ped. * Ped. * Ped. *

3., Al - le gleich be - trof - fen die Mut - ter geht in's
 2. Im - mer - noch die Mut - ter steht spä - hend vor dem
 1., Als den Ei - mer hal - tend sie ste - het vor dem

1.; While, with pail, she lin - gers be - side the barn - yard
 2.; Mo - ther her eyes shad - ing, be - side the barn - yard
 3. Not one word is spok - en, the moth - er shuts the

colla voce. dim. *a tempo.* *cres.* Ped. * Ped. *

3. Haus, Nun wis - send wa - rum Jen - nie und die **1st & 2d Ending**
 2. Haus, Und wun - dert sich, dass Jen - nie und die Küh' so lang bleib'n
 1. Haus, Ver - wun - dernd sich, dass Jen - nie und die Küh' so lang bleib'n
slentando.

1. gate, Much won - d'ring why her Jen - nie and the cows come home so
 2. gate, Still won - ders where her Jen - nie and the cows can be so
 3. gate, But now she knows why Jen - nie and the

f colla voce. *sf* *dim.*
Ped. *** *Ped.*

2. aus!
 1. aus!

1. late!
 2. late!

Tempo Primo.

mf *f* *mf*

3d Ending.

3. Küh' so lang..... blieb'n aus!

3. cows came home.... so late!

f *mf* *Ped.*
 562 - 3

THE PICTURESQUE IN MUSIC.

Absolute music is confessedly the highest form of that art; yet there is hardly a composer who has not given moments of extraneous interest to even his most serious works, some literary quality of motive, or some picturesque effect of incident. In the popular hearing, such things heighten the pleasure of the music in the same way that situation strengthens drama, plot intensifies the interest of fiction, and episode enhances the enjoyment of a picture.

And while it is the divinest voice in man, music was doubtless initiated by some of the rudest voices and forces in nature, so that it is not surprising if some of these voices are now and then recalled in modern compositions. We lack a satisfying history of the evolution of this most beautiful and subtle art; but among the attributes that it seems to have in its primitive forms is rhythm, a vital element, an echo of the measured sounds and motions that probably inspired the first musicians. As there are scientists who have declared that nature has no geometric forms, forgetful of the orbs of sun and moon, the sea verge, cloud bases, the rainbow, the flower, the crystal, the honeycomb, and the eye, so there are people who have rashly declared that there is nothing measured in nature to have suggested the rhythmic arts of poetry, dancing and music. Nature's expressions are often rhythmic. The walk of the man, the flight of the bird, the leap of the deer, the roll of the whale, the glide of the snake, the beat of the sea, the gust of the wind, the toss of the bough, the throb of the heart, the roll of worlds about their suns, are all in metre.

Onomatopœic or imitative speech has a music of its own that hints at a natural origin for ultra-lingual expressions. Virgil's "*Quodrupedante putrem crepitu quatit ungula campum*" is as competent an indication of hoof-beats as the ride in Liszt's "*Mazzeppa*."

The interest inspired by a work of art depends on its treatment; but a fair show to the subject is right enough, provided that art is not sacrificed to it. That is why literalism is offensive, for imitation is not inspiration. A storm, for example, cannot be imitated; but it is a majestic phenomenon, and it is permissible to recall it.

There is notable storm writing in Handel, Mozart, Weber, Rossini, Verdi, Rubinstein, Wagner and a host of others. Everybody recognizes the distant roll of thunder and the rush of hoofs in Schubert's "*Erl-King*." It is a fine and fearful thing, the gallop of a horse, especially when it is on a great errand; and it is an advantage that music has over painting, that motion can be indicated with continuity, variety and dramatic effect. In the "*Erl-King*"—one of the best songs ever written—the father is represented as riding home late at night with his boy in his arms. A storm is raging, as the accompaniment relates; and from time to time the boy cries that shadowy forms are about him, reaching, beckoning, whispering. The man tries to quiet him by telling him that they are hurrying clouds and tossing trees, yet he shudders and urges the horse along. Unseen by him, a goblin king has gone by on the wind, and has snatched the child's soul to his fairy realm. The short, broken phrase at the end, telling that the child is gone, expresses an awe and horror too great for words, and more effective, in its place, than a dead march.

The familiar overture to "*William Tell*," tuneful, varied, lively, is also descriptive and symbolical; for the rising and passing of the storm is not merely the break of rain and thunder, but the rising of people, and the flight of their oppressors. The tempest gathers ominously. It falls in a rush of minors; it rumbles off across the mountains; and, in the calmed and purified air, the Alpine horn is heard, emblemizing peace. By the simple device of repeating the call to the herds an octave higher, and on a soft-toned instrument, an echo is suggested, and this suggests crags and glaciers—and there is the picture.

Music has followed the other art, and taken color from the influences that moulded them. It had its day of arid classicism, such as affected literature, drama, painting, and architecture in the seventeenth century; although the grandest of pure music, that of John Sebastian Bach, was a product of that period. It afterwards passed through a time of affectation and artifice, that leaves its trace in Italian opera, and was favorably affected by the romanticism of this century. It shows no parity with present-day realism; but it is touched with the discontent, the self-examining spirit, of these later years—not by its inclining to realism, but by its restlessness, its alternating heroism and weakness, its reckless joy and heavy gloom, its lack of cheer and settled character.

The French, as might be expected of so pliant and artistic a people, are doing much in descriptive music. Berlioz set the pace; and Saint-Saens combines with the grace, frankness, and brightness of French music a rare dramatic talent. In the "*Pæton*" of the last-named writer he tells the Greek myth in themes full of variety, and instru-

mentation opulent in color; in his Algerian pieces he charges the orchestra with the drowse and fire of the Orient; in his "*Rouet d'Omphale*" he spins and snorts for Hercules; in his "*Danse Macabre*" there is a mediaeval realism as grotesque as the pictures of Holbein. The latter work begins with the midnight booming of the clock; and when the tremor of the bell has hushed, Death strides into the cemetery, knocks on a tombstone, tunes his fiddle, and launches into a strange waltz, to which the skeletons, that are now above ground, keep time, the rattling of their bones being represented by the clatter of a xylophon. There is an odd succession of minors here, the passage from G to F and back being without modulation. The mad revel is kept up until the distant crowing of a cock is heard, when the crowd scuttles away, and the last echo of the dance is lost in the stir of the morning breeze.

In Italian music the tarantella, descriptive of the mad dance of a victim of tarantula bite, is well known. It is in 6-8 time. Another kind of Italian music, also in 6-8 time, but slower and smoother, is the barcarolle. It was first sung by Italian fishermen, and is believed, with reason, to have originated with the motion of the sea, the tempo of the song being made to conform unconsciously to the rise and fall of their boats on the waves.

The ear takes a keen delight in the close of the "*Walkyries*," that has become so popular a number on our concert programs. As Odin kisses away the godhood of his disobedient daughter, Brunhild, he calls on the genius of fire to throw a circle of flame around her that shall protect her until the fearless one arrives. It is the old tradition of the sleeping beauty. The fire motive is a leaping, fluctuant figure that develops until you seem to hear the rocks elinking with heat. Then strikes in the lovely slumber motive, and the curtain falls on the departure of Odin in the light of the blaze.

Music has no equal as a vehicle for supernatural effect. In its best estate it is the voice that hints at inspirations not of this earth, and foretells a high and common destiny.—*Ex.*

THE IMPORTANCE OF THE AMATEUR.

The word amateur is rightly applied to "those persons who cultivate any study or art from taste or attachment without pursuing it professionally." However, the persons who are classed as amateurs, says *Musical Trade Review*, are many times inclined to try to force themselves into the professional circles greatly to their detriment, and the belittling of the calling they enter on a level with. There are many amateurs well fitted to pose as professionals, while there are many claiming place among the latter who would not specially grace the circle of the amateur.

Possibly of all amateurs the amateur musicians are the most numerous, and the most apt to think that the world of professionals cannot hope to be just what it ought to be until they enter it. The amateur is all right until he or she become possessed of the idea that they have outgrown their sphere. If they mean to pursue the work of a professional and will prepare themselves for it, all well and good. This is not the case as a rule. The amateurs care more for the applause than the gain, and when they come out with professionals and find that there is but little of the former accorded to them they turn and cry out bitterly against a public so stupid that it cannot see that what they do is far better than anything their professional companions are doing. Learn, O amateur, where your place is! having found it keep it. You will be far more highly appreciated in so doing by friends and public. It is only vouchsafed to a few persons in the world to be even fair artists, and as for being great, well, the numbers will not weary you if you care to enumerate who the truly great musicians are of to-day.

"Being in the country one day," says an old French author, "I had a mind to see whether animals, as is commonly said of them, take pleasure in music. While my companion was playing upon an instrument, I considered attentively a cat, a dog, a horse, an ass, a hind, some cows, some little birds, and a cock and hens, which were in the court below the meadow where we stood. The cat paid no regard to the music. She stretched herself out in the sun and went to sleep. The horse stopped short before the window, and, as he was grazing, he raised his head from time to time. The dog sat him down upon his haunches, fixing his eyes steadfastly upon the musician, and continued a long time in the same posture with the air and attitude of a connoisseur. The ass took no notice. The cows gave us a mournful look and then marched off. The little birds in the cages sang with the utmost eagerness; while the cock minded nothing but the hens, and the hens busied themselves in scratching the dunghill. Imagine these creatures to be human creatures, and you will have no bad representation of one of our politest assemblies at a musical performance."

There is a good deal of complaint now-a-days about the indiscriminate use of the encore, says an exchange. It is generally supposed that encores are not understood by those who make use of them, nor appreciated by those whom they are intended to compliment. This might reasonably be so. The artist usually executes as many numbers on a program as he feels equal or disposed to undertake. The strain is naturally great and the tension high, and he is unmercifully recalled, time after time, when he ought to be quietly resting. Surely, less persistent applause would please his vanity as well, without taxing to so great an extent his patience and his power of endurance. Some clever person has made a suggestion which ought to be promptly carried out. It is that a hole be made in the stage, through which the artist might disappear when the applause commenced, and, when occasion required, pop up again, like a jack-in-the-box, until the simple-minded audience was made to feel the ridiculousness of the situation.

The system of fingering for the piano, as now followed, originated with the great Johann Sebastian Bach, 1685-1750, in whose hands it developed from a chaos of unpractical rules into a perfect system, which, in its essential features, has endured to the present day. But only so much of this method has remained in practical use as was retained by his third son, Carl Philipp Emanuel Bach, 1714-1788; and this system gradually assumed its present form in the hands of Clementi, Cramer, Field, Hummel, Chopin, and Liszt. In the English system, the thumb is represented by x, and the four fingers by 1, 2, 3, and 4; but according to the system followed in Germany, France, and Italy, originating, probably, in this last named country, the first five numbers are employed, the thumb being reckoned as 1, and the four fingers as 2, 3, 4, and 5. These terms were invented that the teacher may by them direct the pupil which of the fingers to use instead of striking the note with the same, or with all indiscriminately, and as being so much briefer than the words thumb, fore-finger, long-finger, ring-finger, and little-finger.

Ernest Van Dyck, who, it is announced, will appear in this country this year, is one of the leading European tenors. He is a Belgian by birth, although his reputation was made at Vienna and Bayreuth. From the date of his first appearance at the "*Festspielhaus*," he has always been a favorite in certain roles, and scarcely a season has passed without his appearance there. In Vienna, where he was regularly engaged, he is also greatly admired. At the Metropolitan Van Dyck will be especially useful, as he is said to sing equally well in French and German. He is the possessor of a large repertoire, and is familiar with all the tenor roles in the Wagner operas. Vienna regards him with favor as Faust or Romeo. He has sung in several operas in recent seasons which have not been heard outside of that city. It was he who was taken to Paris for "*Lohengrin*," "*Tannhauser*" and "*De Walkuere*," and he has come to stand before Parisian audiences as the great Wagnerian tenor. It is said that the reason why he never before visited America is because he refused to accept less than \$2,000 for each performance.

Signor Mascagni's new opera, "*Iris*," will, according to present arrangements, be produced for the first time on the stage at the Teatro Costanzi. Rome. *Iris*, it may be recollected, is a pure and innocent Japanese girl. She is abducted by a Japanese Prince, who introduces her to the theatrical and other pleasures of Tokio. She is still innocent, but she is discovered by her blind father, who, believing her to be depraved, curses her. The girl takes the malediction to heart, and, finding life no dream of happiness, she in the third act dies. In the theatre scene in Tokio, in the second act, real Japanese musical instruments are used, and the setting is to be very realistic. Last June a sort of recital of the music of "*Iris*" was given by Mascagni before a large party of invited guests at the Palace of the Marehese Guerrieri-Gonzago at Mantua.

We wonder if Siloti's favor with the matinee girl will be disturbed by the recent announcement that this pianist, who certainly does not appear to be over twenty-seven years of age, is married, and is the father of five children? While we wish him all success, we fear that he will have to add a great many new Russian pieces to his program to overcome this fearful octopus.

The latest Verdi rumor is to the effect that the venerable maestro is at work on the revision and selection of music written for the Psalms and other church uses, which he composed many years ago.

Frau Schumann-Heineck, the Wagnerian prima donna, has been engaged for ten years at the Berlin Royal Opera. Her salary will be \$6,000 per annum.

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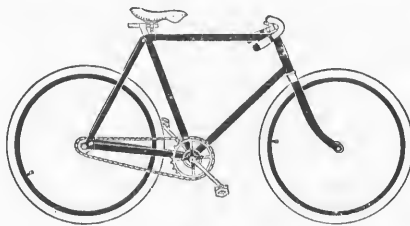
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